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CATALOGUE
OF
THE IMPORTANT COLLECTION
OF
MODERN PICTURES
AND

WATER-COLOUR DRAWINGS,

THE PROPERTY OF

JOHN GUEST, ESQ.,

OF ROTHERHAM;

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 6, 1863,

AT ONE O'CLOCK PRECISELY.

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May be publicly viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, King Street, St. James's Square, S.W.

CATALOGUE

NOTION CONDITIONS OF SALE. THE

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Name and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, JUNE 6, 1863,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.—*Framed and Glazed.*

C. H. MITCHELL.

1 LYNNMOUTH, NORTH DEVON

T. J. SOPER, 1862.

2 A SCENE AT TWICKENHAM, with a peasant and sheep on a road

C. PYNE, 1862.

3 BOXHILL, with the town of Dorking

S. RAYNER.

4 INTERIOR OF A CHAPEL, with figures

J. NASH, 1862.

5 THE SHRINES OF BISHOP FOX AND CARDINAL BEAUFORT, in
Winchester Cathedral

J. NASH.

6 NORTH AISLE OF CHOIR: shrines of Bishops Waynflete and Gardiner—the companion

DODGSON, 1847.

7 A RIVER SCENE, with children

JENKINS.

8 VIEW OF A CATHEDRAL

JENKINS.

9 PART OF A CATHEDRAL—the companion

H. JUTSUM, 1863.

10 THE THAMES AT SONNING

H. JUTSUM, 1863.

11 FERRY ON THE THAMES

157/157 — C. DAVIDSON.

12 A LANDSCAPE. *Very fine*

MISS RAYNER.

13 INTERIOR OF A CATHEDRAL

MISS RAYNER.

14 A CRYPT

H. O'NEILL, A.R.A.

15 QUEEN CATHERINE'S DREAM

F. T. BAYNES.

16 A GROUP OF FRUIT

J. VARLEY, 1830, AND J. LINNELL, SEN.

17 A LANDSCAPE, with a peasant and sheep on a road

W. BENNETT, 1860.

18 A LANDSCAPE, with a peasant and sheep on a road

T. S. ROBINS, 1862.

19 A COAST SCENE, with vessels and figures

J. M. W. TURNER, R.A.

20 THE PAVILLION. *An early work*

W. HUNT.

21 "THE BOOK OF OMENS"

J. NASH.

22 OPENING OF THE NEW LIBRARY IN THE TEMPLE, by H.R.H.
the Prince of Wales, 1862

F. W. TOPHAM.

23 INTERIOR OF AN IRISH CABIN

J. B. PYNE.

24 SAN GOAR AND GOARHAUSEN, ON THE RHINE

W. WEST, 1853.

25 A RUSTIC WATERMILL

G. BARRETT.

26 A HIGHLAND RIVER-SCENE

E. BUCKLEY, 1863.

27 HATFIELD HOUSE

E. BUCKLEY, 1863.

28 THE COMPANION : view at Knowle

J. B. PYNE.

29 ARUNDEL CASTLE, FROM THE HIGH PARK

H. JUTSUM, 1863.

30 RUSTHALL COMMON, KENT

H. JUTSUM, 1863.

31 THE THAMES, NEAR HENLEY

W. GOODALL.

32 A COTTAGE IN WILTSHIRE

T. C. DIBDIN, 1862.

33 A RIVER SCENE, with cottages and a wooden bridge

T. C. DIBDIN, 1863.

34 A LANDSCAPE, with a cottage—the companion

MRS. DUFFIELD.

35 A GROUP OF FLOWERS

J. B. PYNE.

36 MILL ON THE LAGO MAGGIORE

J. NASH, 1862.

37 OUTER WARD, CORFE CASTLE, DORSET

E. BUCKLEY.

38 MAPLEDURHAM, OXON

D. ROBERTS, R.A., 1833.

39 INTERIOR OF THE MOSQUE AT CORDOVA

T. S. COOPER, A.R.A., 1850.

40 A COW AND SHEEP, IN A LANDSCAPE. *Very fine*

W. LEE.

41 A WOMAN AND CHILD AT A SPRING

W. GOODALL.

42 "THE SPINNING WHEEL"

S. P. JACKSON.

43 A VIEW NEAR CHAMOUNY

S. P. JACKSON.

44 A VIEW IN NORTH WALES—the companion

W. GOODALL, 1862.

45 A VIEW BEFORE A COTTAGE, with a woman and children and poultry

DODGSON.

46 A LANDSCAPE, with shepherds and sheep

T. C. REED, 1863.

47 A CORNFIELD, on the bank of a river. *A splendid work*

T. M. INCE, 1839.

48 A LANDSCAPE, with a cottage

A. J. WOOLMER.

49 PILGRIMS AT THE WELL

PICTURES.

J. D. ADAM, 1862.

50 FRUIT AND STILL LIFE ON A TABLE

J. D. ADAM.

51 THE COMPANION

J. D. WINGFIELD, 1858.

52 THE TERRACE AT HADDON, with cavaliers and ladies

J. D. WINGFIELD, 1858.

53 THE COMPANION

H. J. BODDINGTON.

54 A RUSTIC LANDSCAPE, with figures and sheep

F. DICKSEE.

55 "THY MERCIES, LORD, SHALL BE MY SONG"

H. BRIGHT AND A. COOPER, R.A.

56 A ROCKY HIGHLAND-SCENE, with deerstalkers

J. P. PETTITT.

57 EVENING ON THE LLUGWY

J. W. CARMICHAEL, 1862.

58 THE ENTRANCE TO A HARBOUR

J. W. CARMICHAEL.

59 MARSDEN ROCK, COAST OF DURHAM

SALTER.

60 ARIADNE

W. C. KNELL.

61 "OFF DOVER"

W. C. KNELL.

62 "OFF FORT ROUGE"

J. B. PYNE.

63 CHIANKABURY CHINE, the highest land in Sussex, the end of the South Downs, and the valley of the river Rother from Fittleworth Heath

J. D. WINGFIELD, 1844.

64 HAMPTON COURT : Henry the Eighth's visit

VAN SCHENDEL,

65 AN INTERIOR, with a peasant family—lamplight

C. HUNT.

66 THE MINERALIST

SIR J. REYNOLDS.

67 PORTRAIT OF A LADY

J. MARTIN, 1845.

68 A WOODY RIVER-SCENE

A. BONHEUR, 1853.

69 A RIVER SCENE, with cattle

T. UWINS, R.A.

70 ITALIAN PEASANTS AND CHILDREN SLEEPING UNDER A VINE

J. HOLLAND.

71 A CLASSICAL COMPOSITION, in the manner of Turner

WILLIAMS, SEN.

72 A LANDSCAPE, with cows and peasants

IBBETSON.

73 A VIEW IN CUMBERLAND, with a bridge and cattle

R. HILDER.

74 A RIVER SCENE, with cattle and figures

E. BODDINGTON.

75 "AN AUTUMNAL EVENING," near Marlow-on-Thames

E. BODDINGTON.

76 "EARLY SUMMER'S MORNING," near Cookham-on-Thames — the companion

E. J. COBBETT.

77 A FERN GATHERER. *Exhibited 1863*

W. ETTY, R.A.

78 THE AMAZON. *A fine example*

T. S. COOPER, A.R.A.

79 CATTLE AT A STREAM. *An important work*

W. DUFFIELD.

80 DEAD BIRDS AND STILL LIFE. *Very fine*

F. R. LEE, R.A., AND T. S. COOPER, A.R.A.

81 A LANDSCAPE, WITH SHEEP

P. F. POOLE, R.A., 1835.

82 "THE CHEQUERS"

T. GAINSBOROUGH, R.A.

83 AN OLD WOMAN AND CHILD ON A DONKEY

T. GAINSBOROUGH, R.A.

84 A PEASANT WITH A DOG—the companion

M. ANTHONY.

85 A RIVER SCENE, WITH GIPSIES—evening

J. P. DE LOUTHERBOURG.

86 A ROCKY RIVER-SCENE, with a watermill

A. SOLOMON, 1862.

87 A LADY, painting from nature on the sea-coast. *A beautiful example*

G. C. STANFIELD, 1863.

88 EHRENBREITSTEIN, FROM THE MOSELLE BRIDGE

T. S. COOPER, A.R.A., 1859.

89 A GROUP OF SHEEP AND LAMBS. *A beautiful cabinet work*

D. ROBERTS, R.A.

90

“Four or five miles below Carnloughan is Caerlaverock Castle, in ruins, once a place of great importance in the Border Wars. It was besieged and taken by Edward I. in 1300, and afterwards sustained innumerable sieges. Nearly opposite, on the west bank of the Nith, is Sweetheart Abbey, a most picturesque ruin.”—*Vide ‘Scottish Tourist.’*

E. M. WARD, R.A., 1862.

91 A SOLDIER’S TENT AT CHOBHAM

D. W. DEANE, 1851.

92 ITALIAN PEASANTS, in a landscape

W. HEMSLEY.

93 TWO CHILDREN WITH A BIRDCAGE

MRS. E. M. WARD, 1858.

94 HOWARD'S FAREWELL TO HIS PEASANTRY

E. J. NIEMANN, 1856.

95 A VIEW ON THE THAMES, with a timber-barge and figures in a
boat

W. HEMSLEY.

96 "MOVED TO TEARS"

G. SMITH, 1861.

97 THE DUET—circle

E. J. COBBETT.

98 "THE CARNATION"

J. B. PYNE, 1862.

99 HARROW-ON-THE-HILL, FROM HAMPSTEAD HEATH

W. HEMSLEY.

100 THE VIOLIN LESSON

F. W. HULME, 1862.

101 "SUNDAY AFTERNOON:" almost church-time

T. M. JOY.

102 "WHEN I GAVE YOU THE BACCO-BOX MARKED WITH MY NAME"

MRS. E. M. WARD.

103 HEAD OF OPHELIA

W. HEMSLEY.

104 CHILDREN PLAYING WITH A DOG

J. COLLINSON, 1858.

105 "LEAVING HOME"

G. ARMFIELD.

106 "THE PETS." *A very fine example*

H. B. WILLIS, 1853.

107 A LANDSCAPE, with two cows and two sheep near a shed

J. P. PETTITT, 1862.

108 "SUMMER-TIME"

W. KOEKKOEK, 1861.

109 VIEW OF A CHURCH IN BELGIUM

T. S. COOPER, A.R.A.

110 A BULL AND Cow, in a landscape—small

A. COOPER, R.A., 1860.

111 A BOY WITH A HAWK AND DOG

E. C. BARNES.

112 "PREPARING FOR MARKET"

M. ANTHONY.

113 A LADY SLEEPING

C. J. LEWIS, 1861.

114 THE COTTAGE DOOR

G. WELLS, 1862.

115 THE MASQUERADE

G. WELLS.

116 THE BALL—the companion

J. WILSON, JUN., 1853.

117 A FARM-SCENE, with cattle

H. BRIGHT, 1849.

118 A LANDSCAPE, with a windmill

C. J. LEWIS.

119 THE VILLAGE SMITHY. *A very important work*

G. CHESTER, 1861.

120 "THE FOOTWAY O'ER THE STREAM"

G. CHESTER, 1861.

121 "SILENT RIVER"

"Where yon shadowy woodland hides thee,
And thy waters disappear,
Friends I love have dwelt beside thee,
And have made thy margin clear."—LONGFELLOW.

G. BARRET AND S. GILPIN.

122 A COAST-SCENE, with cattle and figures

T. P. HALL.

123 THE RIVAL DOCTORS—scene from 'Gil Blas.' *A chef-d'œuvre*

H. DAWSON, 1861.

124 WINDSOR LOCK. *A capital example*

J. PHILLIP, R.A.

125 A HIGHLAND SPORTSMAN AND DOGS

F. UNDERHILL.

126 "WAITING FOR THE FERRY." *Exhibited at the Royal Academy*

J. WEBB.

127 ELIZABETH CASTLE, JERSEY, with boats and figures

MARCUS STONE.

128 "COURTSHIP"

E. J. NIEMANN.

129 MILL IN STAPLETON GLEN, BRISTOL

W. DYCE, R.A.

- 130 ECCE HOMO, *Painted for Mr. Miller, of Liverpool*

R. ANSDELL, A.R.A., 1863.

- 131 A POINTER AND PEASANT

E. HAYES, R.H.A.

- 132 THAMES HAY-BARGE, FISHING-BOAT, &c., ON THE THAMES,
NEAR SOUTHEND

E. HAYES, R.H.A.

- 133 DUTCH BOATS BECALMED—the companion

G. SHALDERS.

- 134 A LANDSCAPE, with cows—evening

M. ANTHONY.

- 135 A PEASANT, in a landscape

NIEMANN AND WAINEWRIGHT.

- 136 A LANDSCAPE, with three cows

LUPTON AND CRAIG.

- 137 A WOOD-SCENE, with gipsies

H. LE JEUNE, A.R.A.

- 138 HEAD OF A LADY IN A WHITE DRAPERY—oval

H. KOEKKOEK.

- 139 VIEW AT THE MOUTH OF A DUTCH RIVER, with fishing-boats,
and figures on the shore

ELIZABETH LINNELL.

- 140 A LANDSCAPE, with a peasant-boy and cows. *A study from nature, with figures, and corrections by her father, as a lesson in arrangement, 1859. (See back.)*

J. LINNELL, SENIOR.

- 141 A CHILD IN A LANDSCAPE

T. S. COOPER, A.R.A.

- 142 A GOAT IN A STABLE

W. P. FRITH, R.A.

- 143 AN ILLUSTRATION TO A NOVEL: a group of three figures—a sketch

A. MONTAGUE, 1861.

- 144 VIEW OF BRUGES—from a sketch made in 1850

J. HAYLLER, 1861.

- 145 "UNE DORMITANTE"

A. J. STARK.

- 146 A RAM IN A THICKET

G. WELLS. 1862.

- 147 A GREEK GIRL

H. JUTSUM, 1862.

- 148 "PLOUGHING"

H. JUTSUM, 1862.

149 A LANDSCAPE, with sheep on a road—the companion

E. VERBECKHOEVEN, 1863.

150 A LANDSCAPE, with three sheep and two lambs and a hen and chickens. *A very fine work*

A. ELMORE, R.A., 1847.

151 BEPPO. *The well-known exhibited work*

H. JUTSUM, 1857.

152 HAYMAKING—upright

G. C. STANFIELD, 1863.

153 BRUSSELS GATE, MALINES

G. C. STANFIELD.

154 THE COMPANION

D. ROBERTS, R.A., 1863.

155 EDINBURGH, FROM THE CALTON HILL: view looking East

T. P. HALL, 1860.

156 A SCENE FROM 'KENILWORTH'

T. WEBSTER, R.A.

157 THE VILLAGE CHOIR. *A beautiful sketch for the celebrated work*

ALEX. JOHNSTON.

158 THE MUSIC-LESSON

E. J. COBBETT, 1862.

159 "THE PEEP-SHOW"

E. VERBECKHOEVEN, 1863.

160 A HIGHLAND SCENE, with a collie-dog and Scotch sheep.
A splendid example

H. ROLFE.

161 A SCENE FROM 'THE TEMPEST'

E. J. NIEMANN, 1854.

162 A RIVER-SCENE, with a barge and figures by Craig

H. BRIGHT, 1862.

163 MONT ST. MICHEL, with boats and figures

H. BRIGHT, 1862.

164 A GRAND FROZEN RIVER-SCENE—sunset

T. FAED, A.R.A.

165 "DUST IN THE EYE"

T. CRESWICK, R.A.

166 RICHMOND, YORKSHIRE

J. C. HOOK, 1845.

167 "READING A MERRY TALE." *An important work*

J. J. CHALON, R.A.

168 "GOING TO THE FAIR"

J. LINNELL, SEN., 1858.

169 A CORNFIELD, with reapers

T. FAED, A.R.A.

170 JEANNIE DEANS AND THE DUKE OF ARGYLL

W. MÜLLER.

171 THE FALLS OF TIVOLI

J. F. HERRING, SEN.

172 A FOX IN A LANDSCAPE. *Very fine*

G. D. LESLIE.

173 "ON THE COAST NEAR CALAIS"

C. BAXTER, 1861.

174 A BRIDE OF VENICE. *An exquisite work*

W. P. FRITH, R.A. 1861.

175 THE KEEPER'S DAUGHTER

D. MACLISE, 1863.

176 "THE NAME ON THE TREE." *A very fine work, never exhibited*

E. J. COBBETT, 1862.

177 A COAST SCENE, with fisher children. *Exhibited at the British Institution last year*

H. JUTSUM, 1853.

178 THE HAYFIELD. *A chef-d'œuvre exhibited at the British Institution*

MISS SOLOMON.

179 "THE GAMBLER"

" 'Tis better to be lowly born
And range with humble livers in content,
Than to be perked up in glistening grief,
And wear a golden sorrow."—SHAKESPEARE.

This fine work is dated 1858

T. CRESWICK, R.A., 1862.

180 THE TEES, NEAR BARNARD CASTLE

"Condemned to mine a channeled way,
Through solid rocks of marble grey."—SCOTT'S 'Rokeby.'

T. FAED, A.R.A., 1862.

181 THE MILKMAID. *A charming example*

G. C. STANFIELD.

182 THE CATHEDRAL AND OLD CASTLE OF LIMBURG.
From the British Institution, 1863

MISS SOLOMON.

183 "LOVE MAKING IN THE PYRENEES"

J. LINNELL, SEN.

184 WOOD CUTTERS. *A magnificent chef-d'œuvre of this great Master*

J. PHILLIP, R.A., 1860.

185 THE PRIDE OF SEVILLE. *A charming example of the highest quality*

J. LINNELL, SEN.

- 186 A RIVER-SCENE, with children at play. *A splendidly coloured work*

A. ELMORE, R.A.

- 187 VENETIAN LOVERS. *Very fine*

G. C. STANFIELD.

- 188 TOWER OF THE ARCHBISHOP'S PALACE AND COBLENTZ GATE, ANDERNACH. *A capital example*

T. S. COOPER, A.R.A.

- 189 A LANDSCAPE, with three cows near an old willow

G. LANCE, 1845.

- 190 A PINEAPPLE, PEARS, GRAPES, &c., on a table. *Very powerfully coloured*

T. P. HALL, 1861.

- 191 "JEALOUSY." *One of this popular Artist's finest works*

A. SOLOMON, 1861.

- 192 DEPARTURE FOR THE MORNING RIDE. *A charming work*

D. MACLISE, R.A.

- 193 "THE POET TO HIS WIFE"

"Oh, could we do with this world of ours
As thou dost with thy garden bowers,
Reject the weeds and keep the flowers,
What a heaven on earth we'd make it!"

MOORE'S 'Irish Melodies.'

Exhibited at the Royal Academy, 1859

FINIS.

